

# KERAMIC STUDIO

Vol. VII, No. 5

SYRACUSE, NEW YORK

September 1905



THE marmalade Jar problem, bee design, has been very satisfactorily solved in this month's competition in spite of the attractions of summer vacation. The first prize was awarded to Russell Goodwin, Marble head, Mass. Two second prizes were awarded—one to Alice Shar-

rard, Lexington, Ky., and the other to Hannah Overbeck, Cambridge City, Indiana. Lucia Jordan, of New Orleans, La., receives honorable mention although her designs were not applied to the ceramic form as required. It has been thought best to hold the competitions four times a year instead of monthly as in the past year; our workers do not have time to do enough thinking with something to send in every month.

The next competition after the Christmas one, described in the last *KERAMIC STUDIO*, will be for March, closing the 15th of January. Subject of problem, Decorative color study of a flower arranged in a panel, accompanied by its application in black and white to some ceramic form. This must also be accompanied by a sheet of detail drawings of the flower with suggestions for conventionalizations of the different parts, also a treatment in mineral colors.

First prize, \$20.00; second prize, \$15.00; third prize, \$10.00; fourth prize, \$5.00.

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Some of our readers ask why we do not have more instruction for beginners. The answers to correspondents column is open to any one requiring instruction—any question relating to ceramics will be answered there as promptly as possible. Articles have been given from time to time on all the various branches of the work and when the information asked for would take too much space we refer to back numbers containing these articles, but for the special benefit of beginners and also of more advanced workers the experiment will be made of opening a new department to which all interested readers are asked to contribute. This department will be called the Class Room—a subject will be given each month. For the best article sent in on the subject, five dollars will be paid, for the next best, four dollars, then three, two and one, and if any valuable suggestions and extracts are found in any other letters they will be paid at the rate of fifty cents each.

Any one wishing any special subject taken up may mention it and a list will be made and each subject taken in its turn.

It is suggested that each contributor make his or her article as comprehensive as possible, giving detailed information as if the beginner knew nothing at all. Contributions must be sent in by the fifth of the month preceeding issue.

The first Class Room will open in the October *KERAMIC STUDIO*—subject, "A Color palette and its Use." This will include brushes and their care, mixing of colors for various uses, mediums and list of necessary colors in whatever make preferred, and any other information suggested by

the subject. Contributions must be received by September 5th. It will be endeavored also to procure every month an article on the same subject by some prominent teacher, but this can not be absolutely promised.

\* \*

## TREATMENT FOR PINE CONES (Supplement)

F. B. Aulich

PUT in the background first with Aulich's Blue Green or Turquoise Green to represent the sky on a clear day. Then wash in the leaves with Yellow Green on some but the rest with Olive Green and Black Green with a few dashes of Brown. Paint with a large flat brush using the pointy ends. Also use more Olive and Black Green than shown in the reproduction. The print is too light and too much Yellow Green has been used.

For the cones use Yellow Brown, Sepia Brown and Van Dyke for the finishing.

## TREATMENT FOR WATER COLORS

After making a sketch of the design paint in the background with New Blue, using a little Gamboge and Payne's Grey. Sap Green, Payne's Grey and a little Ochre for the leaves or needles.

For, the cones Ochre, Burnt Sienna and Van Dyke Brown. Paint in when paper is moist, reserving a few touches for finishing when dry.

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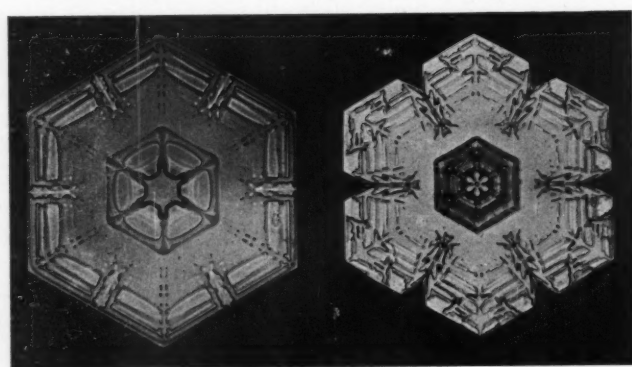
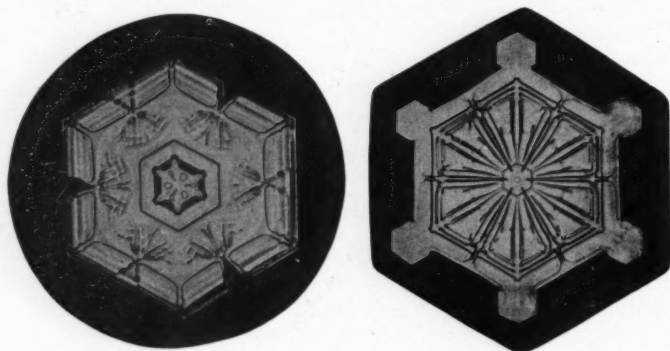
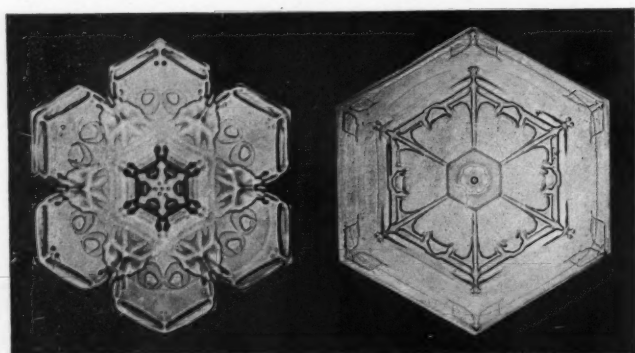
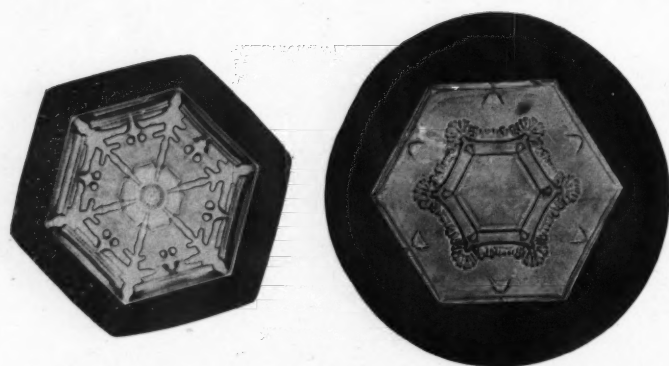
## SNOW CRYSTALS

THE wonderfully beautiful designs in snow crystals have long excited interest and admiration. Those illustrated are taken from photographs made by Wilson A. Bentley, of Jericho, Vt. Mr. Bentley has been making a special study of snow crystals for more than twenty years and has in his collection more than one thousand photomicrographs, no two alike. Many of these crystals are very intricate, but the simplest are given here, because they are so beautiful and more helpful to beginners.

The forms vary according to the wind, the height of the clouds, the degree of cold, the amount of water in the air, etc. Crystals formed in cold weather or in high clouds are usually columnar. Those formed in moderate weather and light winds or in low clouds are apt to have frail branches and to be of a feathery type; mixed forms grow partly in low and partly in high clouds. High winds give broken and irregular forms, and much moisture the very granular crystals.

Heavy granular covered crystals are peculiarly a product of the lower or intermediate cloud strata, and especially of moist snow storms. In intense cold they are rare, while the columnar and solid tubular then become common. About four-fifths of the perfect forms occur within the west and north quadrants of great storms.

The most common forms outlined within the nuclear or central portions of the crystals are a simple star of six rays, a solid hexagon and a circle. The subsequent additions assume a bewildering variety of shapes, each of which usually differs widely from the one that preceded it and from the primitive nuclear form at its center. By bearing



in mind the fact that crystals evolved within the upper clouds tend toward solidity and the crystals formed in lower clouds tend toward open branches and feathery forms, it is possible to trace the history and travels of a great many of the crystals.

The beautiful details, the lines, rods, flowery geometrical tracings and delicate symmetrically arranged shadings to be found within the interior portions of most of the more compact tubular crystals, and in less degree within the more open ones, are due to minute inclusions of air. This in-

cluded air prevents a complete joining of the water molecules; the walls of the resultant air tubes cause the absorption and refraction of a part of the rays of light entering the crystal; hence those portions appear darker by transmitted light than do the other portions. The softer and broader interior shadings may perhaps also be due, in whole or in part, to the same cause, but if so, the corresponding inclusions of air must necessarily be much more attenuated and more widely diffused than in the former cases. We can only conjecture as to the manner in which these minute air tubes and blisters are formed. As no one can ever actually see the extremely minute water particles rush together and form themselves into snow crystals, the material and the manner in which the molecules of water are joined to form snow crystals is largely a matter of speculation. While it is true that the snow crystals form within the clouds, it does not therefore follow that they are formed from the coarse particles of which the clouds are composed in cold weather. We have good grounds for assuming that the true snow crystals are formed directly from the minute invisible atoms or molecules of water in the air, and not from the coarse particles in the clouds, as it is unlikely that these coarse particles could unite into snow crystals in so perfect a manner as to leave no trace of their union even when examined under powerful microscopes.—*National Geographic Magazine.*

#### SOME INTERESTING FACTS ABOUT CERAMIC INDUSTRY IN JAPAN

IN the course of a recent interview a prominent ceramist of Japan gave the following notes regarding the Japanese porcelain industry:

"In the manufacture of porcelain in Japan the greatest progress was made in the year 1517. Our ancestors learned the way of making from China. At present the ceramic industry in China, once the leader of Japan, is declining of old age. For this reason one cannot now find a skilful Chinese potter. But from 1517 to the present time the Japanese ceramist has upheld his reputation until his country is the most famous in the world.

"Ceramic materials are scattered everywhere in Japan and are abundant. The people of Japan do not speak of porcelain, earthen ware or stone ware, but name the pottery from the place where it is made. Every place has a particular and individual style, which is known all over the country.

"The potter's wheel and the kiln are the important parts of the ceramic industry. One form of wheel has four small pits in the face of the disc, and in these the potter inserts a small stick to turn the wheel. Another form of wheel will be kicked and turned with the foot. The kiln is of simple construction, but it is easy to get the high temperature of Segar cone number 13. There is a curious custom when the potter begins his work of firing the kiln, for, as he closes it, a religious ceremony is performed to supplicate the god for his success.

A skilful potter made two bowls on the wheel, and after burning they were weighed on the balance. Both were found to be the same weight. Dishes of three feet in diameter are also made on the wheel without the use of moulds. From this you will see that they are very dexterous in hand work. In design also the Japanese potter is very skilful and to this much of his success is due. Therefore ceramics in Japan is very highly developed as an art but as an industry there are very many points to be reformed."

*Jeweler Circular.*





STEIN IN BLACK RASPBERRIES—JEANNE M. STEWART

THE bands should be applied in black outline with banding wheel so they may be perfectly true. Paint in the berries in a tone made of banding blue, ruby purple and black, using more blue than any other color. In some of the smaller, lighter berries, lemon yellow, shaded with pompadour and ruby purple, may be used. Care should be taken in wiping out the high lights, that they give transparency to the berry. The ordinary greens may be

used in leaves with the exception of largest leaf in the yellows and browns. A light background is applied with ivory yellow, turquoise green, toning to a gray green under the leaves.

The base and handle is to be tinted in Stewart's Special Blue, which is darkened and dusted in second fire. The narrow bands are tinted in same blue in a much lighter tone.



DESIGN FOR A PITCHER IN GREY BLUE TONES—ALICE B. SHARRARD





POMEGRANATE DESIGN FOR PLATE—LETA HORLOCKER

To be executed in soft buff, mahogany and olive tones.



PROF. MAX LAUGER



PROF. MAX LAUGER

### CERAMICS AT THE ST. LOUIS EXPOSITION

THE display of pottery and porcelains in the German section was endless. The pottery was perhaps more interesting than the porcelains as it was also most in evidence. The work of Professor Max Lauger, of Karlsruhe, the Black Forest pottery as it has been called, formed perhaps the most prominent exhibit. The pottery is heavy in style, with a bright glaze, but harmonious in its low toned coloring. Many of the designs were black on an olive, brownish red or ochre ground. The designing is simple and spacing good. In fact the ware is most "livable"—one would not easily tire of it in the home.

Another important exhibit which also received a grand prize, was that of Professor Hans Von Heiden, and, presumably, his brother Fritz Von Heiden. Their work was of two kinds. The pottery was mostly of a rich, dark blue with a gold lustre and the porcelain white with low toned underglaze decoration in rather Art Nouveau style. The forms were quaint and original and altogether interesting.

Other interesting exhibits were from amateurs such as Clara Lobedan and Emmy Von Egidy. Unfortunately many of the photos sent were too poor to make good illustrations.

Prof. C. Korhas, of Karlsruhe, also made an interesting exhibit similar in style to the work of Prof. Lauger. Perhaps the most interesting part of the German ceramic display, was the free use of tiles and garden pottery. In the German Court was a very clever and artistic fountain arrangement in architectural faience and in many of the rooms

surrounding the court could be seen attractive arrangements of tiles in fire places and wall fountains and inlaid in furniture. That the field in this department has hardly received attention in America is greatly to be regretted, although it is now beginning to be timidly explored. It is just the line of work to go with the new movement toward "Craftsman" houses. Homes with simple lines and homely nooks and corners.



PROF. MAX LAUGER





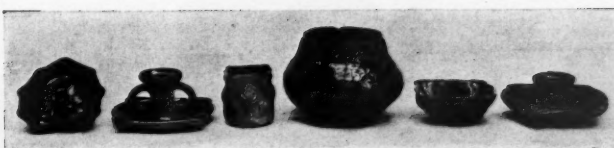
PROF. HANS VON HEIDER—STUTTART



PROF. HANS VON HEIDER—STUTTART



FRITZ VON HEIDER—MAGDEBURG



FRITZ VON HEIDER—MAGDEBURG

"This doing things to suit people! They'll hate you, and you won't suit them. Most of us live for the critic, and he *lives on us*. He don't sacrifice himself. He gets so much a line for writing a criticism. If the birds should read the newspapers they would all take to changing their notes. The parrots would exchange with the nightingales, and what a farce it would be!"

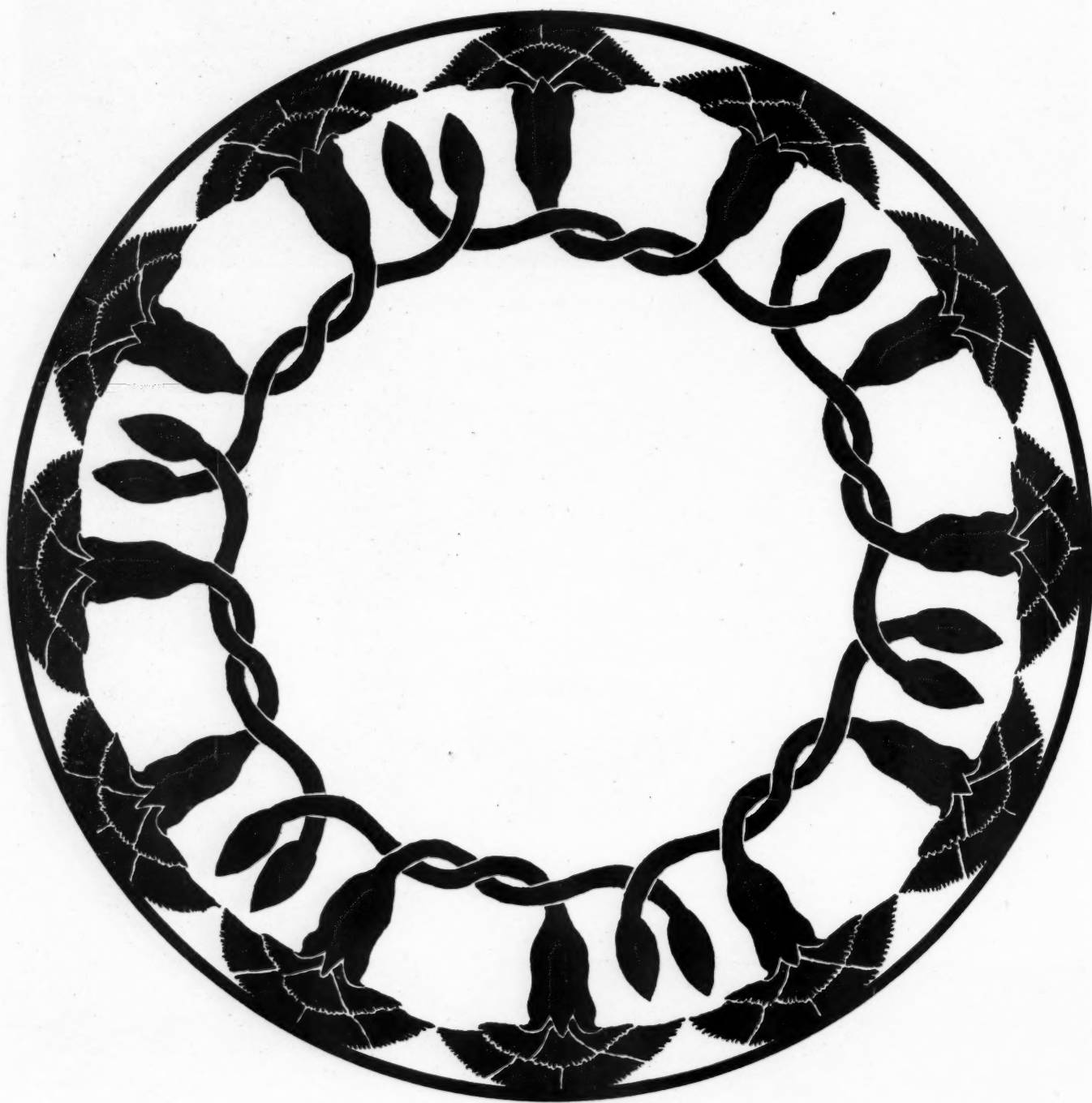


PLATE DESIGN—ROBERT W. HOEL

To be carried out in light green and pink.





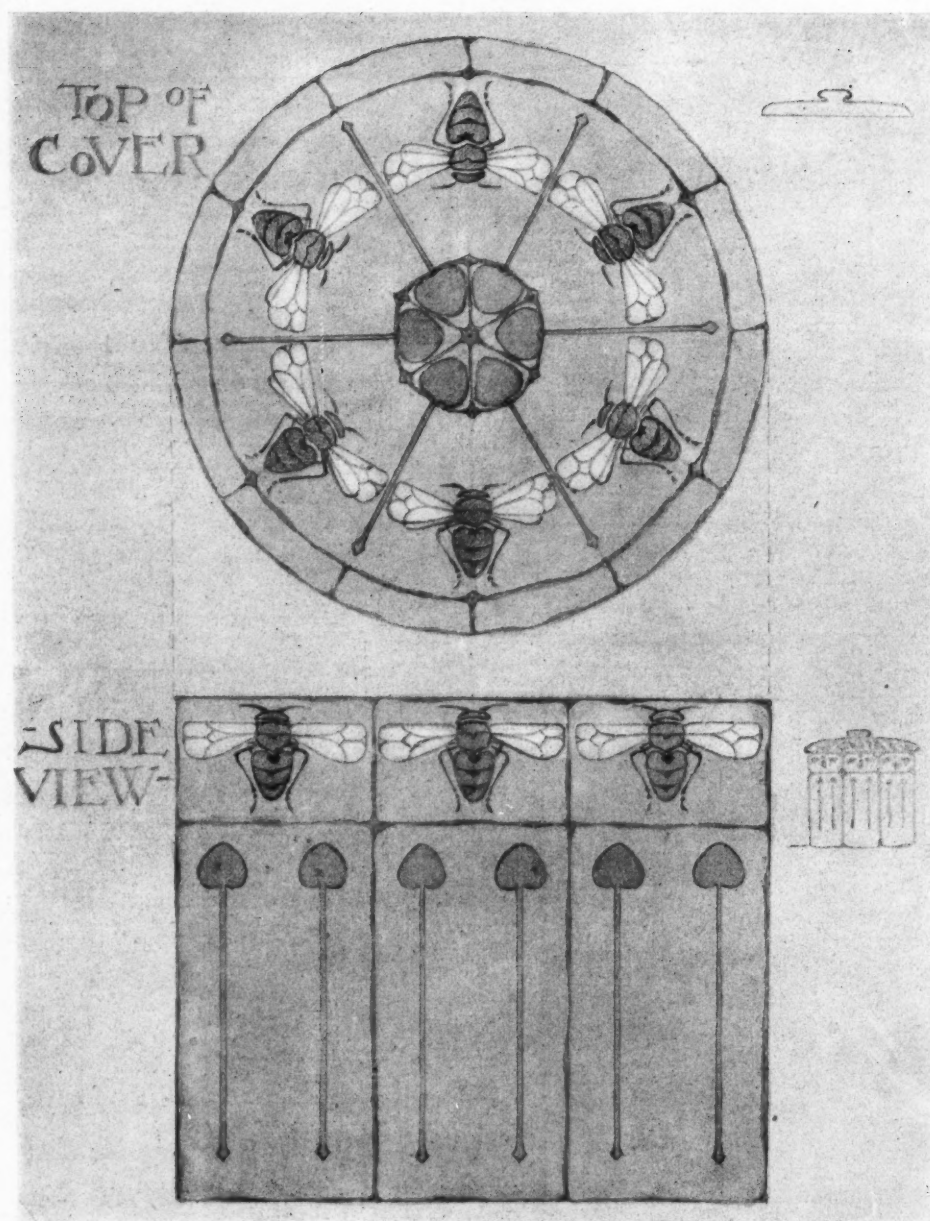
#### AMERICAN BEAUTY ROSES—BLANCHE VAN COURT SCHNEIDER

FOR the first firing, paint the roses in Rosa and shade with American Beauty; then wash in the light leaves with Yellow, Moss and Brown Greens and the shadow leaves with Yellow Brown and Sepia. The buds are in Yellow Green and the stems in American Beauty.

For the second firing, paint the background above

the roses with Banding Blue shading into Shading Green and rich, warm browns. The lower part of the plate is in Copenhagen Grey toning into Blue Grey back of the shadow rose. Use American Beauty and Ruby Purple in the center of the roses.

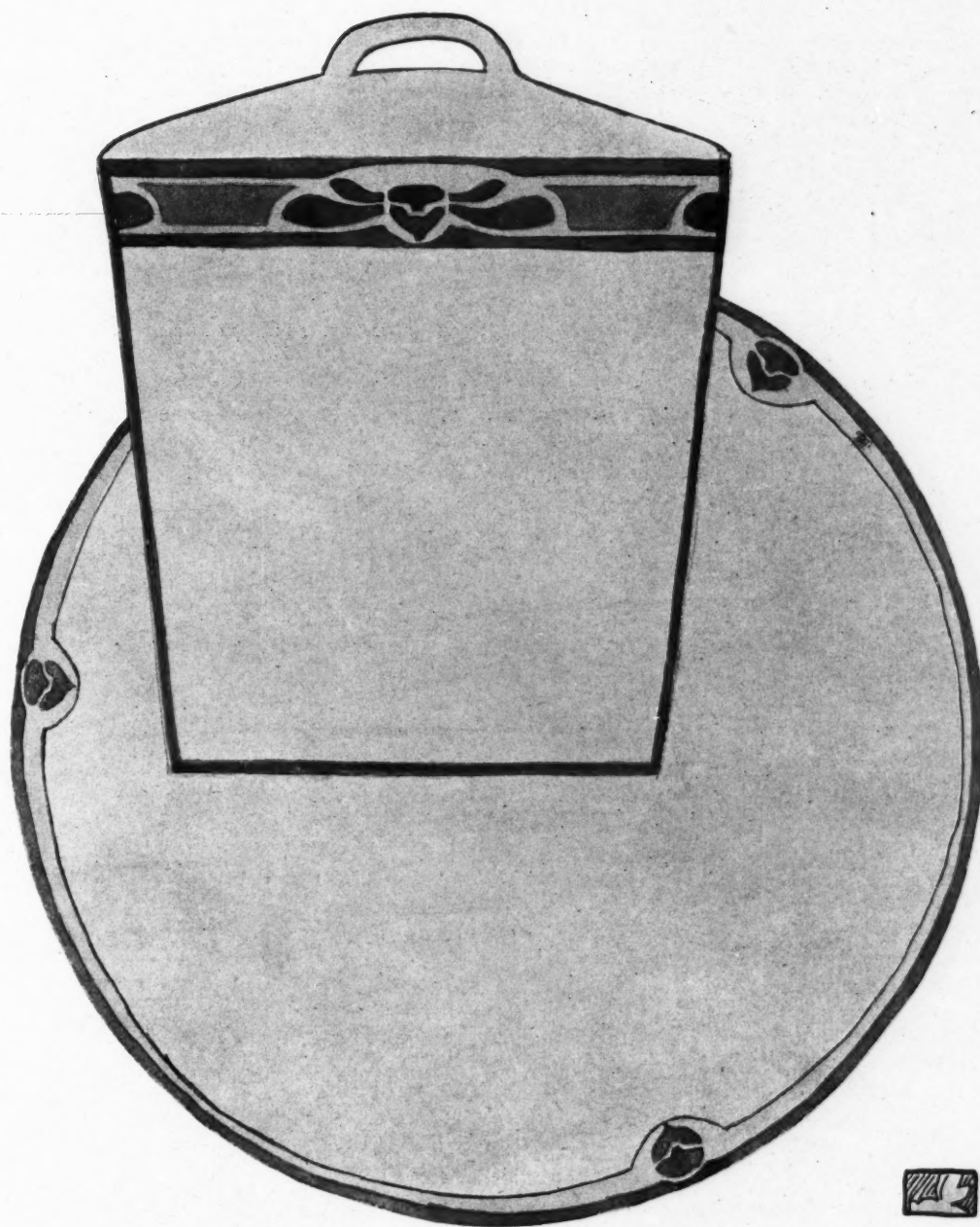
In the third fire, strengthen and add detail.



**MARMALADE JAR—FIRST PRIZE—RUSSELL GOODWIN**

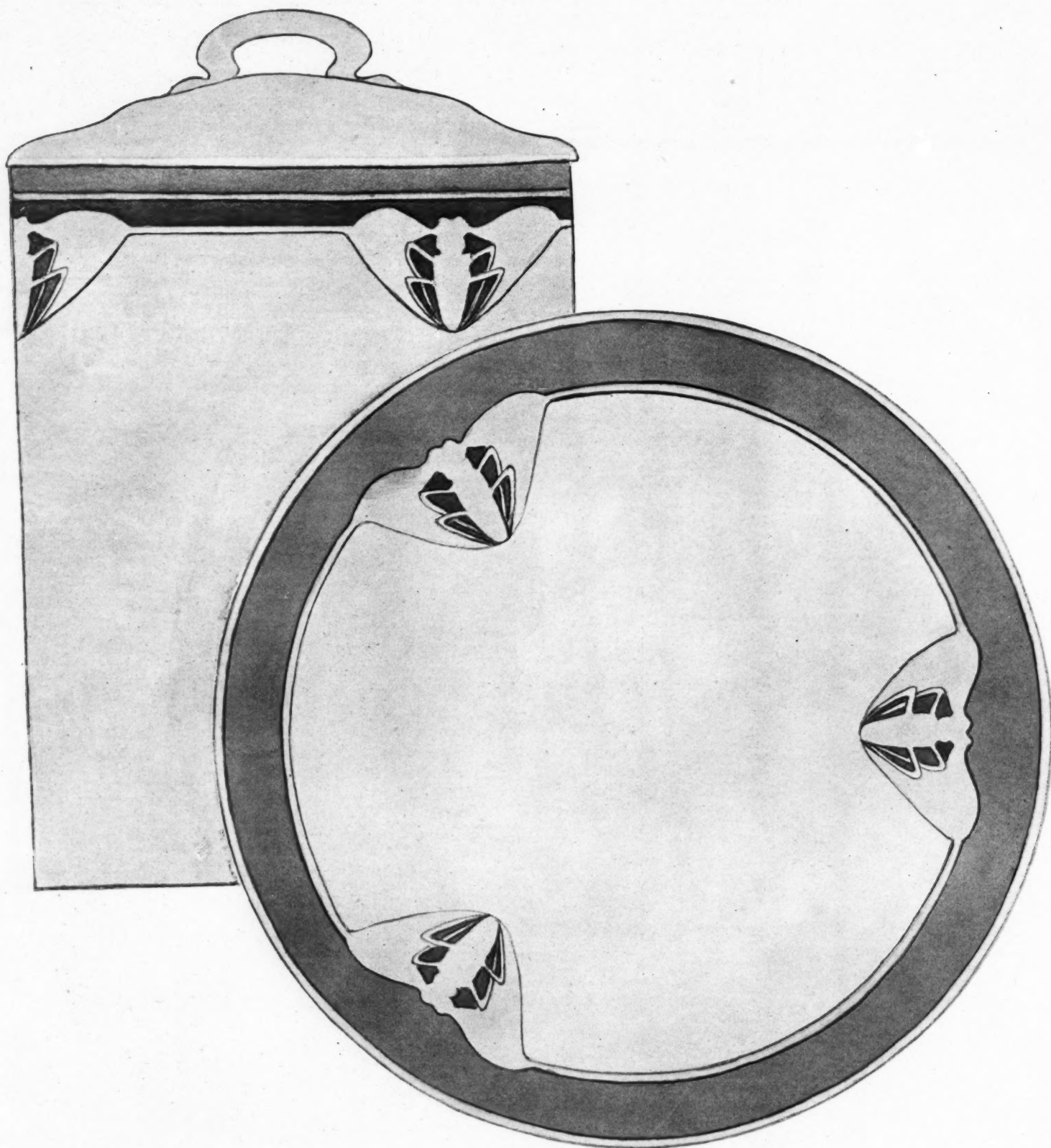
Ground, a dull ochre, lines and leaf ornaments and wings in olive green. Body of bee, a reddish brown, outlines in black or gold. Plate for jar is made by extending lines leading to center.





MARMALADE JAR—SECOND PRIZE—HANNAH OVERBECK

Ground white, design in four shades of grey green.



MARMALADE JAR—SECOND PRIZE—ALICE B. SHARRARD

To be executed in several shades of blue grey or grey green.





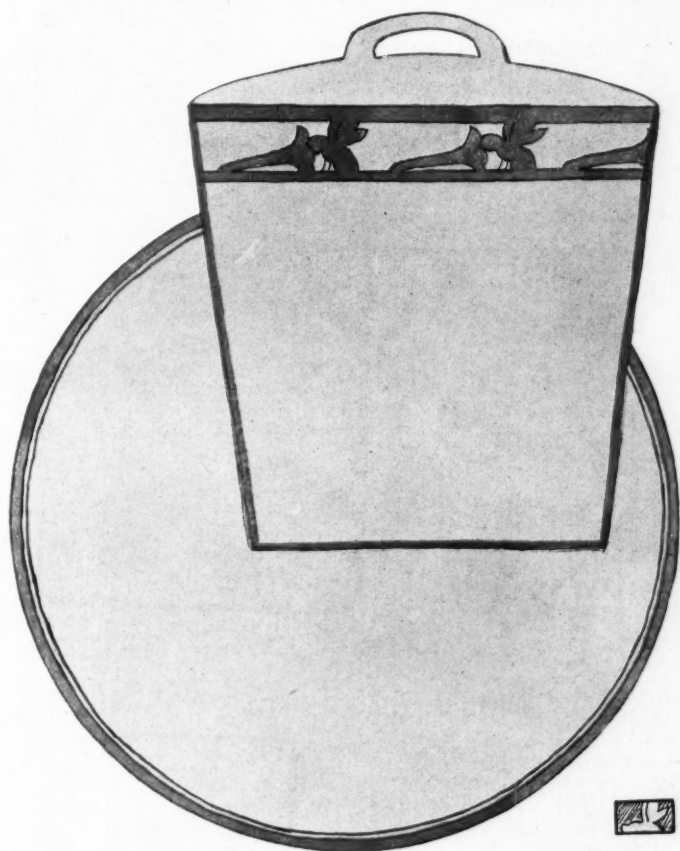
## BEES WING MOTIF—MENTION—LUCIA JORDAN

Border for Marmalade Jar in blue and white.

"Children should learn to draw as they learn to write, and such a mystery should not be made of it. They should be encouraged, not flattered. As it is, every child shows some disposition to draw early—marking on doors, tables, books, 'whole sheets of paper'—'which must not be wasted.' while the parents, who would save that paper, write the most vapid nonsense. With no help and encouragement, the child gradually loses its desire to draw; gets interested in other things, until the wish to draw again breaks out, and then double effort is required to get the facility which might have been gained insensibly."

## CERAMIC SCHOOLS IN FINLAND

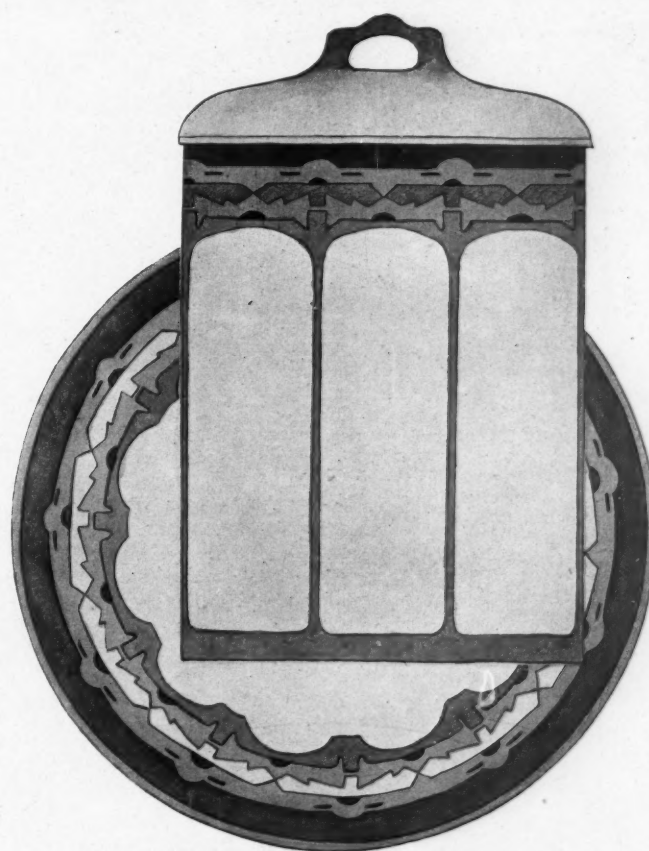
MR. A. W. Finch, Professor of Ceramics at the Central School of the Industrial Arts, Helsingfors, Finland, has been visiting the pottery districts of England on behalf of the Governors of his College, with the object of finding material for developing the Ceramic Schools of Finland. He says that while traveling through Germany he was impressed with the great number of new ceramic colleges in process of erection on the Continent. The school in Finland seems to be a trade school pure and simple, but they are going to try to develop it on the scientific side.



## MARMALADE JAR—MENTION

*Hannah Overbeck*

Ground, a light cream tone, bands and design in café au lait; background of design grey green, outlines brown, red or black.



## MARMALADE JAR—MENTION

*Alice B. Sharrard*

Darkest tone, reddish Brown, dark spots, dark red brown, bees, ochre; design with vertical lines in light brown; background of bees, olive; outlines, dark brown.

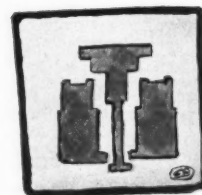


MOUNTAIN ASH—S. EVANNAH PRICE

## MOUNTAIN ASH

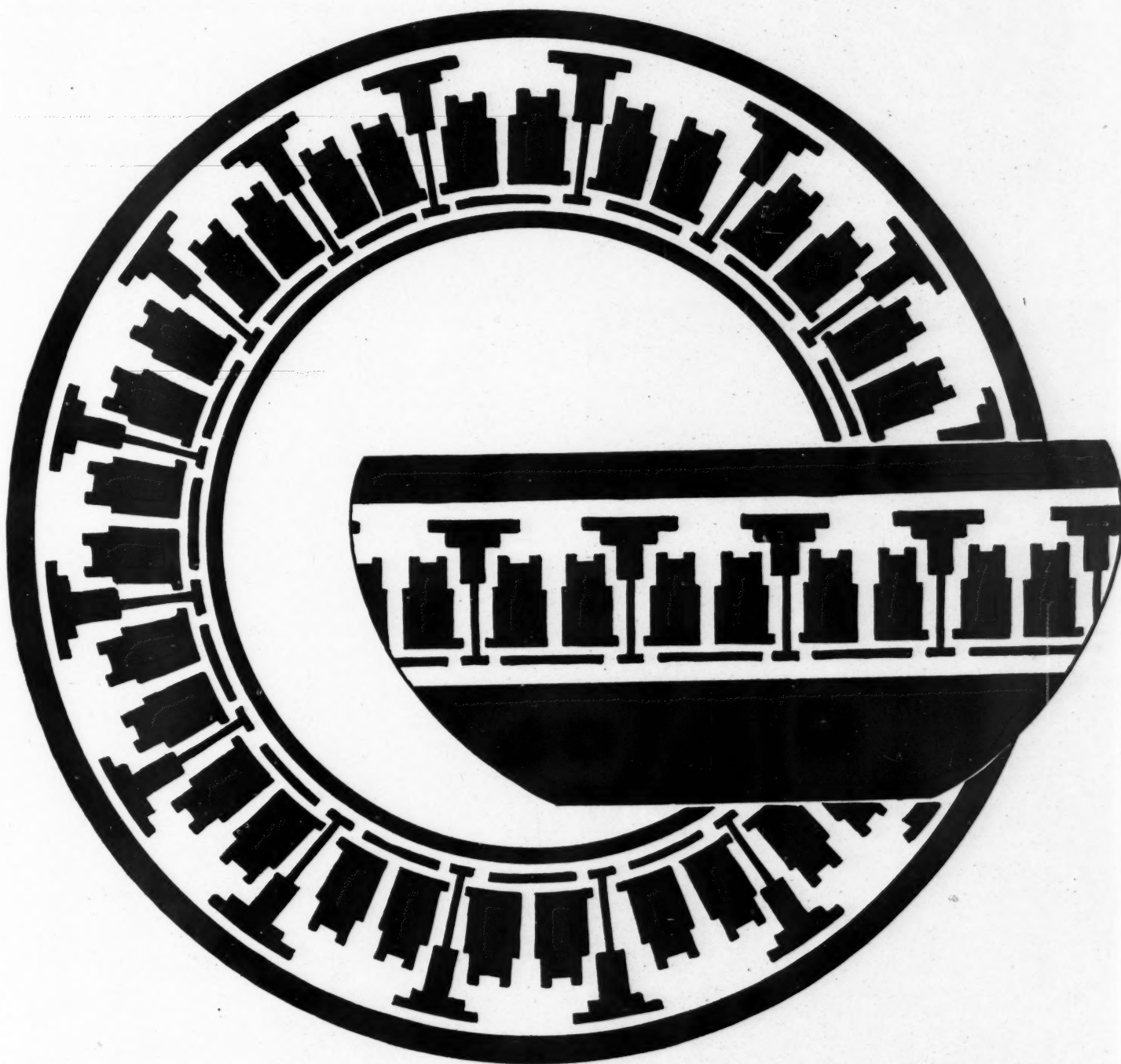
*S. Evannah Price*

**P**AIN'T the berries with Carnation in the lighter tones, Blood Red in the medium tones, and Blood Red and Ruby in the darkest. The leaves are painted with Yellow Green, Brown Green, Dark Green, Shading Green and Violet. While the design is moist lay in the background with French Grey, Dark Green, Black and Brown Green. When dry dust with same colors used in painting, allowing the Blood Red and Ruby to run over the Dark Green tones. Repeat treatment and fire until required depth of colors is obtained.



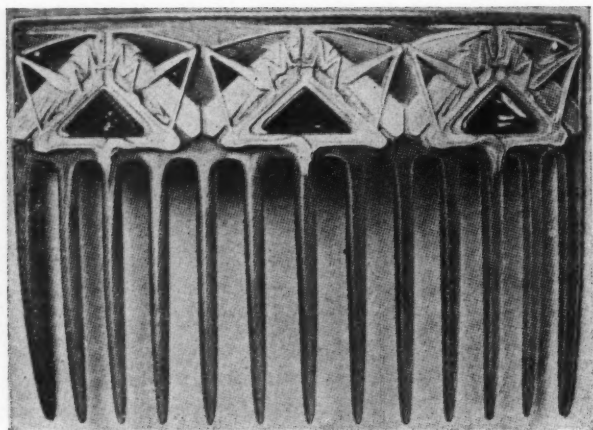
MOTIF FOR CHILDS' SET—ELSIE BINNS



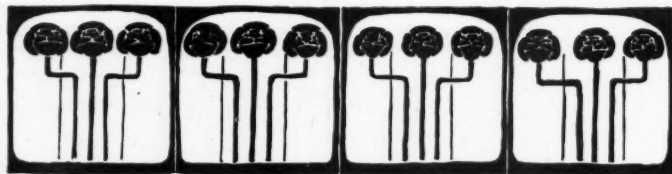


CHILDS' BOWL AND PLATE—ELSIE BINNS

To be executed in grey blue on white. Conventionalized from pussy cat and tree.



COMB IN HORN AND AMETHYST—LALIQUE



TILE BOX

Mary F. Overbeck

In olive green and dark orange on a pale grey green.



"When I was a little boy I wanted to learn the violin, but a certain man discouraged me. 'Don't learn the violin! It's *so hard!*' I could kick that man now! It is easier to eat dip-toast than to play the violin; but it doesn't meet the same want."



MARIPOSA LILY

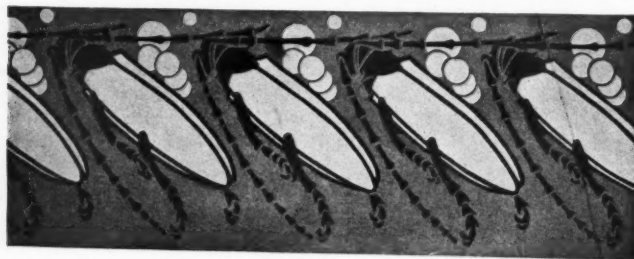
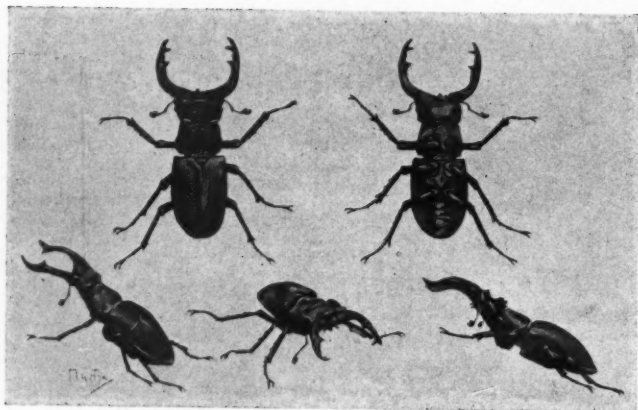
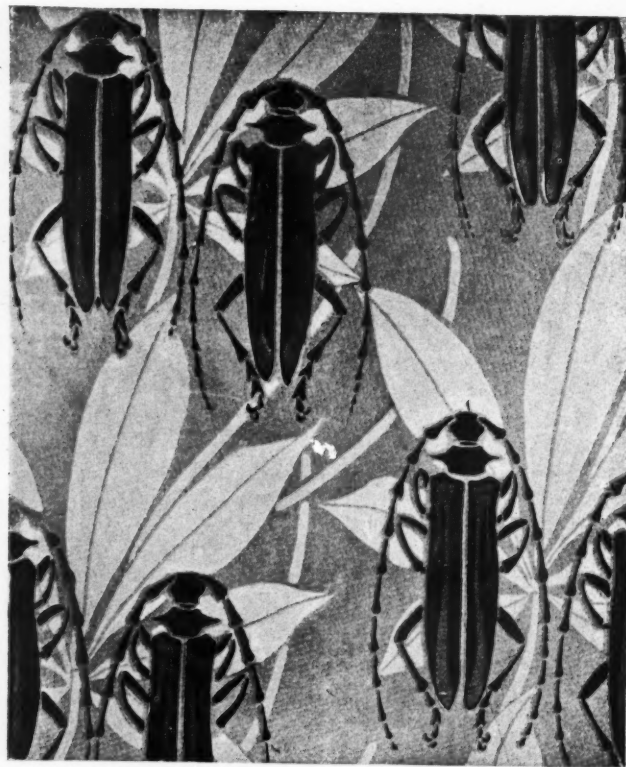
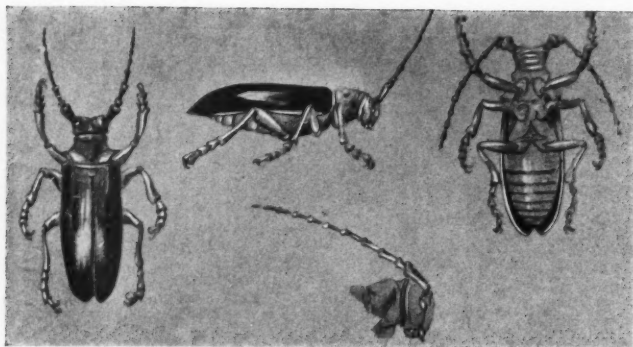
Emma A. Ervin

**I** FIRST found this flower growing in tall grass, very much as poppies grow in wheat, and later found it all through the mountains scattered over the open places. The Indian name Mariposa means butterfly. The flowers are pure white or delicate cream on the inside of petals, the outer side is sometimes tinged with a blue lavender. The markings on the petals are of bright yellow and green with the very dark part of a purple that is almost black. The stamens are yellow and the pistil green. The calyx is of yellow green and the long blade-like leaves carry the same color with darker shades.



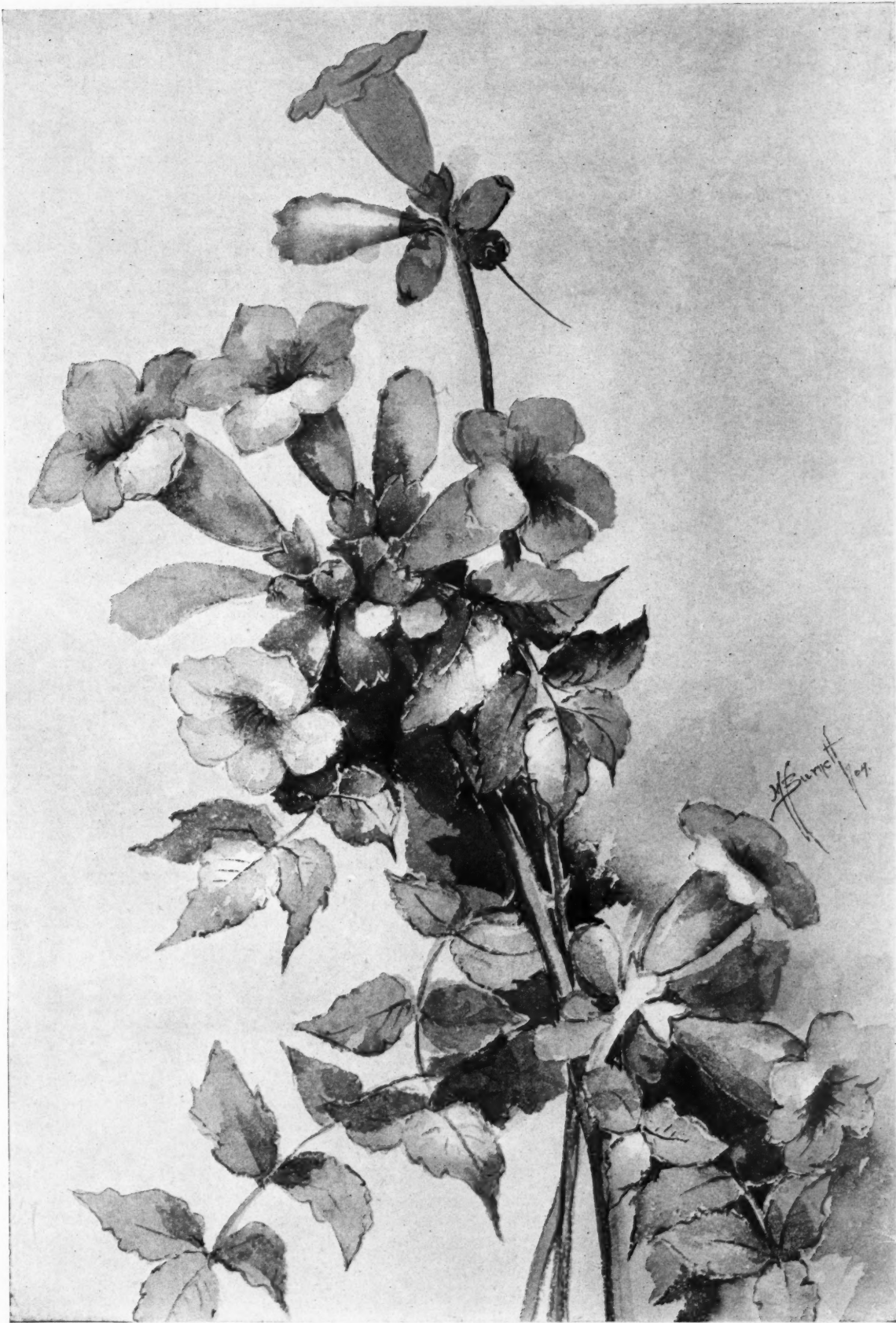


MARIPOSA LILY—EMMA A. ERVIN



STUDIES OF BEETLES FROM "ART ET DECORATION"





TRUMPET FLOWER—MARY BURNETT

FOR flowers use Orange Red, Deep Red Brown and a little Finishing or Dark Brown for dark tones, and touches of Black where flowers meet at the centre. The leaves are dark green and glossy; for them use Shading Green, Moss Green, Brown Green, using a little Blue on some of them.



OAK LEAVES AND ACORNS—S. EVANNAH PRICE

Paint the acorns with Yellow Green, Yellow Brown, Hair Brown; leaves, Yellow Green, Brown Green and Hair Brown. Lay in the background with Yellow Brown, Yellow Green and Hair Brown. When dry dust with Dark Yellow Brown and Hair Brown. For second fire strengthen where needed with same colors. Third fire tint all over with thin wash of Hair Brown.



## THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

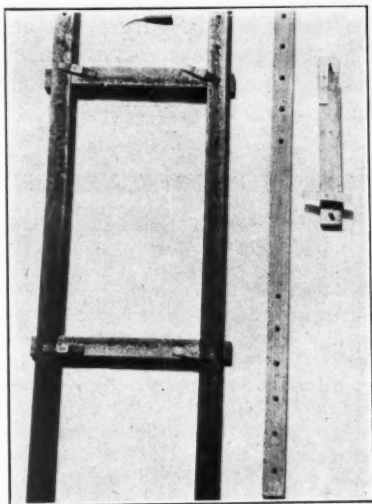
*Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*

### RUG MAKING AT HOME

Helen R. Albee

**A**MONG the various crafts that are open to art students none is more promising or profitable than rug-making. The hooked rug commends itself particularly, because it requires no elaborate or expensive equipment—only a simple adjustable frame, that can be procured for a dollar, and can be set away in a corner when not in use. In my own industry I have worked out a frame which consists of four pieces of soft wood, two of which are two inches wide, one inch thick and four feet long, with a row of half-inch auger holes bored about three inches apart down the middle of the ends. The other two are cross-pieces sixteen inches long with a fixed peg set in about one inch from the end. These pegs should slip easily into the holes of the other pieces, thus making a rectangular frame. To keep the frame well squared a piece twelve inches long is nailed on each of these cross-pieces and fitted so as to come flush against the lengthwise pieces when the frame is put together. A

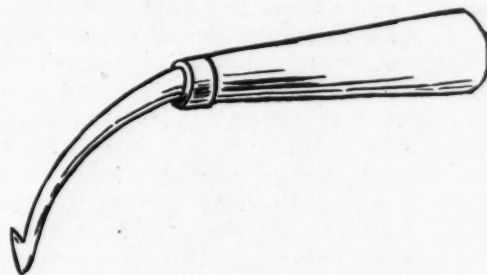


A FRAME AND ITS SEPARATE PARTS

wooden button is secured on the top braces, so that it can be turned over the pegs, thus holding them securely in the holes. With this simple construction one can make a small chair seat or a rug five feet wide and of indefinite length. When in use, one end of the frame can rest on a window sill, the other on a table or any firm support of suitable height. The worker sits in an easy position directly in front of the portion she is hooking, and shifts her chair along as the work advances from right to left.

The only tool required is a hook, which can be made of a forty-penny wire nail (about a quarter of an inch thick) filed and smoothed into a barbed end and curved slightly. The shaping of the barb is very important; for, if too small, it will not catch the strip of cloth readily; and if too large it will injure the burlap as it is thrust through. When finished the hook should not be over two and a quarter inches long, the handle two and a half inches. Such a

hook can be got for fifty cents. A pair of stout shears eight and a half inches long are necessary for cutting the strips and shearing the surface of the rug. A good pair costs from sixty-five to eighty-five cents. A small tack hammer and a paper of 6 oz. tinned carpet tacks complete the actual equipment.

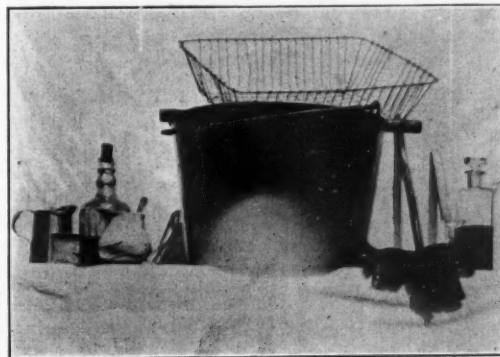


RUG HOOK, ABOUT HALF SIZE

It has been thought that any sort of cotton or wool material was good enough for a hooked rug, and it is for this reason that it has been the synonym for all that was crude and inartistic. After experimenting with many materials I have found that a perfect texture is obtained only from a pure wool unbleached twilled flannel of three and a quarter to three and a half ounces weight to the yard. It must be cold pressed and not submitted to the sulphur process. As this material is not procurable in the regular market, I have mine made in large quantity to meet my special requirements, and can supply it to those unable to procure it. This grade, when worked, makes a smooth, velvety texture that improves with wear and does not show the looped surface which has been such a blemish in rugs made from ordinary dress good. A straight weave will not do, for it is in the slight ravelling of the twilled strip that the fine texture and bloom are obtained.

I recommend all craft workers to do their own dyeing. It is an art and not to be mastered at once, but it gives a free scope to a worker, for he can produce color effects not possible under any other conditions.

There is a feeling in some quarters that a hand-made article is not artistic nor honestly made unless every process is according to old, sometimes forgotten, methods.



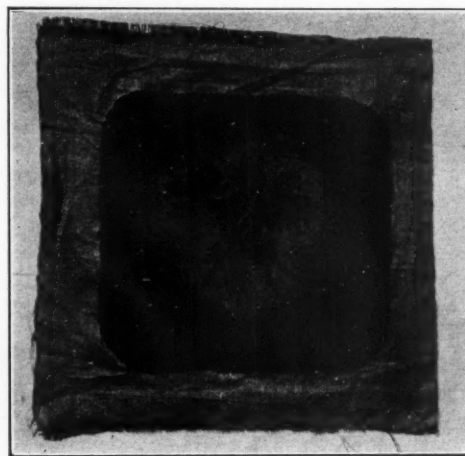
KETTLE AND OTHER DYEING MATERIALS

This is merely a violent reaction against cheap and meretricious machine-made goods, and while the revolt is in the right direction, it is sadly overdone at times. There is no reason why a craft worker should not use every possible aid that modern invention and science place at his disposal; for at best he has to contend against the disparity immense of price between his hand-work and machine made articles. It is simply a false ideal for him to adhere to laborious and discarded methods if a good and easier way has been found for achieving the same results. I write this in defense of the modern method of dyeing, in contrast with the tedious and restricted vegetable dyeing of former days. Where but a small amount of material goes into a finished article, it may be practicable to use vegetable dyes; but in rugs where every square foot requires one and a half yards of material, and often from sixty to one hundred yards are required, it becomes an impossible tax upon the time and strength of a worker, to say nothing of the elaborate equipment required if one is working on a considerable scale. I should not advocate aniline dyes as a labor saving substitute, if I had not been assured by several experts that aniline colors, which formerly were fugitive, have now been brought to such perfection that they have entirely superseded vegetable dyes. I was told also, that, previous to the year 1875, new books on vegetable dyeing were constantly brought out; but since that date no book of any importance has been issued. Further testimony comes from friends in the tropics whose income from vegetable dyes has ceased. They say the business is gone, that there is no longer any demand for them. After seven years use of aniline dyes I give the heartiest endorsement to their permanence and the beautiful tones they yield. But one must get the very best in the market, and the colors must be blended and modified. I had an importer compound colors to match a sample of green, dull yellow and dull red that I sent him, and these same formulas for the dry powders are used in preparing my colors year after year. My range includes a dull and a bright red, a dark and a bright blue, a dull and a bright yellow, a green and a drab. From these I have secured over two hundred tones which enable me to match any samples of coloring sent me by those who want to order special rugs. All my formulas are based upon these eight colors, and with them I am able to secure exact tones year after year.

The first requisite for dyeing is a large brass or copper kettle. The old fashioned ones are round bottom and do not set well upon a stove. I had mine made of the heaviest grade of tin-lined copper, with a flat bottom, eleven inches high, thirteen inches across the base and sixteen inches across the top. The top edge was turned over a heavy wire, and the kettle is furnished with a stout iron bale. This kettle takes from nine to twelve yards at a time, but a smaller one would answer for a beginner. To drain my flannel when it comes from a dye bath I use a heavy wire dish drainer which I rest on a stick laid across the kettle. The kettle should have a cover of either wood or metal.

To secure uniform results I have found it necessary to use my dyes in liquid form. I dissolve my colors separately in quarter ounce quantities in a pint measure, first pouring on a little cold water and stirring well to dissolve the dye, then filling up the measure with boiling water. This is stirred thoroughly and each liquid color is kept in its own bottle. When half a teaspoonful of liquid dye will often make a marked difference in the tone of a color, it is obvious that the dry powder could not yield accurate results. I

prefer to dissolve my color only as I am about to use it, for the bright yellow, green and dull red have a way of settling at the bottom of the bottle and this thickened sediment, unless well shaken, is apt to make a stronger color than is desired.



A CHAIR SEAT IN GREEN AND IVORY

Other necessary articles are a long handled spoon to stir the dye bath, table and teaspoons to measure the liquid dye, a pair of stout gloves, a set of scales which will measure a quarter of an ounce to six ounces, an acid measuring glass (ounce Phoenix graduate, American standard) and two smooth sticks, about eighteen inches long, to stir the flannel in the bath. (TO BE CONTINUED.)



### ANSWERS TO CORRESPONDENTS.

Mrs. M. C.—We think it would probably be safe to fire the Japanese piece repaired with cement in your kiln, however, there is always a certain risk in refiring of this kind.

Mrs. S. C.—We think either formula which you mention might make a good painting medium, but personally we prefer for powder colors a mixture of Copaiba 6 drops, oil of cloves 1 drop. This is good for both flower and figure painting. Spirits of turpentine are then used in the brush to thin the color. For tube colors, spirits of turpentine, oil of lavender and oil of cloves are used for painting the first drying quickly, the second more slowly and oil of cloves keeping open a long time. For tinting the general rule is to add as much fat oil as color and flux ( $\frac{1}{4}$ ) combined and thin with lavender.

H. M.—Burnished silver is silver precipitated in powder form. We do not at present know the process but will endeavor to procure the method for you.

M. W. B.—For your bouillon cups it would be in good taste to use decorations of small roses, violets, shells and sea moss if you wish, providing you confine the decoration to a narrow border, otherwise your dainty flowers would be always "in the soup."

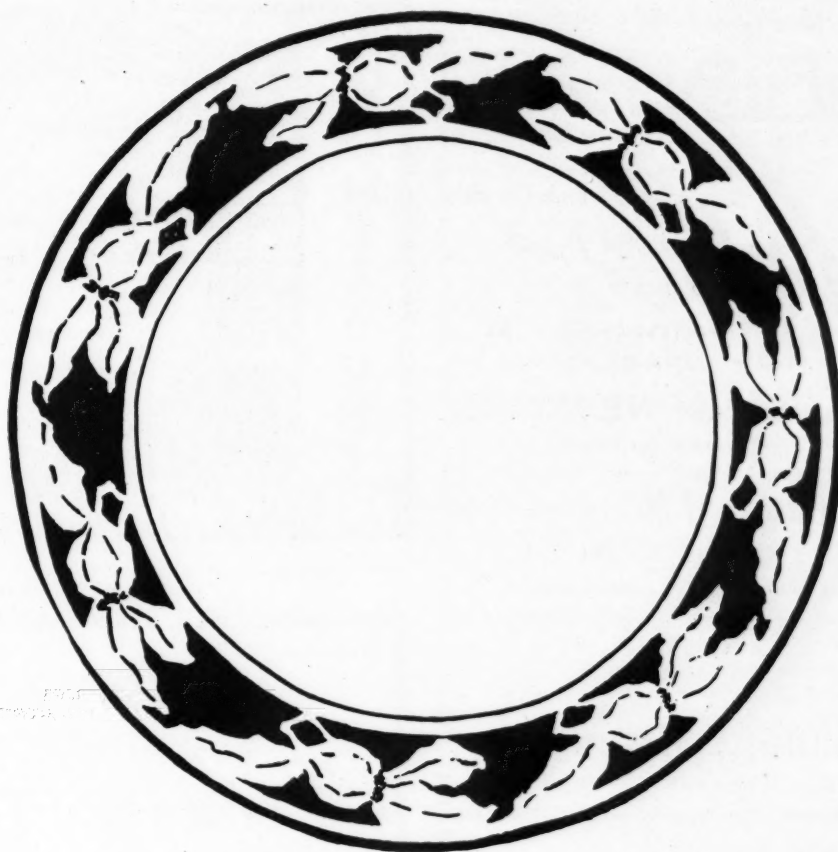
Mrs. J. D. B.—We will give a colored raspberry study as soon as we can procure a good one. A treatment for red raspberries. See next issue.

Mrs. C. G. H.—Banding wheels are useful both for color and gold and pencil, but need some experience for good results. We think the makes of gold advertised in *KERAMIC STUDIO* are all good—it would be impossible as well as impolitic to say which special make is best. To get the best effect in painting small red roses, paint first with blood red or pompadour, and retouch with ruby in second fire, this avoids the purplish tint. If your gold dries too soon with spirits of turpentine use a little oil of lavender.

Mrs. A. W. C.—You will find the desired information in the October Class Room under "A Color Palette and its Use."

M. J. R.—For the pitcher in Mountain Ash Berries.—The narrow red border may be made of yellow red; where two tones of yellow are shown the deeper color is made by a second dusting in the second fire. The colors are dusted on one color at a time, if a mixture of colors is used it is put on in the second fire. Stems are yellow green and brown green. In the fourth fire the brush is used for the painting of the design, grounding oil and color for the tints. Rose lustre can be fired in any kiln but must be fired just right not to be purplish—the purplish cast comes from overfiring.





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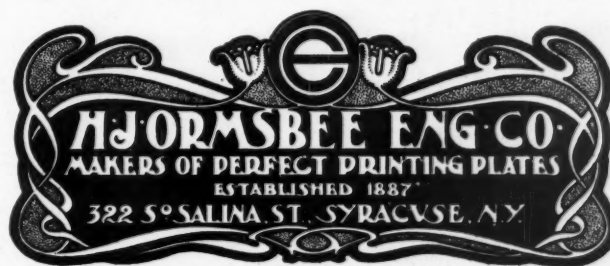
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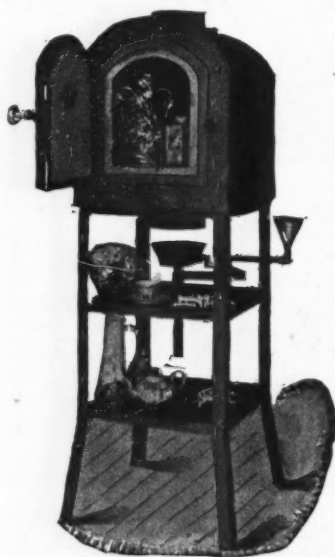
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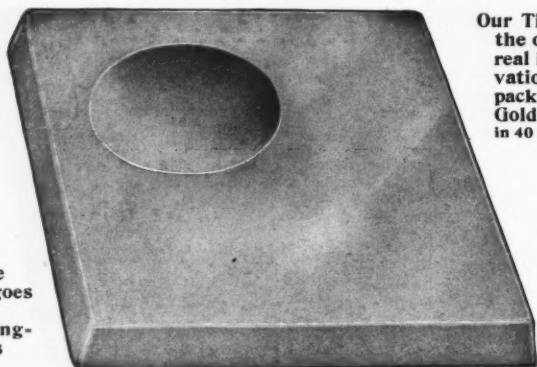
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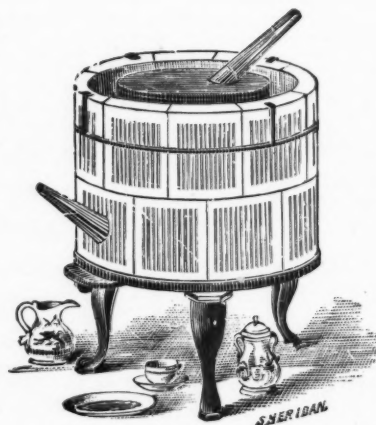
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# THE CRAFTSMAN

## THE CRAFTSMAN FOR SEPTEMBER AN OUTLINE OF THE CONTENTS

THE CRAFTSMAN for September closes the summer season well. It shows an inviting list of articles that cover a wide range of subjects in its chosen field, making it a number that will prove most interesting to all who believe in the craftsmanship of life as well as of work.

**A DAY WITH ANDREW D. WHITE IN HIS HOME AT ITHACA** shows the famous scholar, philosopher and diplomatist as he appears at home. He talks freely of architecture and kindred subjects pertaining to craftsmanship, and touches upon some vital points in the world politics of the day. The article presents a fine portrait of Mr. White, and pictures taken at his home.

**HEALTH AND RECREATION FOR CITY CHILDREN**, by Bertha H. Smith, shows the means taken by authorities and philanthropists in great cities to keep the children off the streets in the days of summer vacation. The article is entertainingly written and is illustrated.

**ARNOLD BOECKLIN, HIS LEADERSHIP AMONG MODERN GERMAN PAINTERS**, is a scholarly review of the life and work of this genius whose symbolism of Nature has won world-wide recognition. The article is by Amelia von Ende, and is fully illustrated.

**CONCRETE IN ITS MODERN FORM AND USES**, by Charles de Kay, treats of the value of armored concrete as a material for the construction of country homes, stables, and other buildings unprotected from destruction by fire.

**THE HILDESHEIM SILVER TREASURE**, by Charles A. Brasser, is an interesting and fully illustrated account of the finding of the wonderful Roman silverware, buried in the time of Varus and now in a German museum.

**MISS MARIE TUTHILL'S ARTISTIC SCISSOR WORK** is an illustrated article showing some charming and unusual designs in cut-out work for decorative use.

**THE EVOLUTION OF LEISURE FOR THE MANY** is an original and thoughtful presentation of one of the great sociological problems of the day, by the well-known writer on socialism, A. M. Simon.

**THE ARCHITECTURAL DISCUSSION** has again been taken up by Frederick Stymetz Lamb, who, in a forcible article, answers the critics of his first article on Modern Use of the Gothic.

**ABORIGINAL AMERICAN HOMES**, the third of the series, deals with prehistoric and pueblo community dwellings, and is interestingly illustrated.

**MUNICIPAL ART IN AMERICAN CITIES**, is represented this month by an article on Civic Art in Portland, Oregon, by Frank Ira White with illustrations.

**THE IMPROVEMENT OF TOWNS** is a clear and comprehensive review of the progress of civic art in England, by the widely known authority, Raymond Unwin.

**A BELGIAN SMITHY** is a delightful little sketch by Albert H. Michelson, of a typical artist-craftsmen of the Netherlands, with illustrations of graceful and delicate iron-work.

**THE CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER IX**, is one of the most satisfactory designs of the series, showing certain structural features that are novel as well as excellently planned.

The Editorial **ALS IK KAN** department presents an able discussion of Commercialism in Art, and following is a paper of unusual interest from the pen of Dr. E. C. Kirk, of Philadelphia, showing the influence of manual training in developing defective intellect as well as bringing about the best results from a normally constituted brain.

**THE HOME DEPARTMENT** treats this month of the kitchen and its possibilities for convenience and comfort when properly planned.

## OCTOBER CRAFTSMAN—ANNIVERSARY

The forthcoming Anniversary number of THE CRAFTSMAN for OCTOBER will be in every way worthy of the spirit and purpose of the magazine, as well as of its steady and strong advancement from month to month, during the past year. The leading features for October are:

**A DAY WITH SAMUEL R. CALTHROP**, who talks of his life as teacher, athlete and writer. Illustrated.

**CIVIC ART IN CLEVELAND, OHIO**. Artistic value of grouping public buildings around parks. Illustrated.

**TWO PAINTERS OF CHILDREN**, Mrs. Kate Rogers Howell and Miss Florence Wyman. Illustrated.

**THE MEMORIALS TO MCKINLEY**, all the monuments that have been erected to the memory of the President, including the one to be placed at Canton. Illustrated.

**PATIOS OLD AND NEW**. How the inner courtyard of old Spanish architecture is winning its way back into favor in California. Illustrated.

**MODERN CONCRETE CONSTRUCTION**. Illustrating an American's Home in Jamaica.

**THE GOSPEL OF SIMPLICITY**. What is being done by means of a model flat in the tenement district of New York to teach simple and wholesome living. Illustrated.

**MODERN ARCHITECTURE IN REVIEW**.

**A LOVER OF THE BEAUTIFUL: A Story**.

**THE LIVING ROOM**. Illustrated with Colored Plates of CRAFTSMAN MODELS.

**JAPANESE CARPENTRY AND ITS EVOLUTION**.

**HOME TRAINING IN CABINET WORK**, No. VII.

**THE CRAFTSMAN HOUSE**, Series of 1905, Number X.

**OUR HOME DEPARTMENT**. Treatment of Floors.

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